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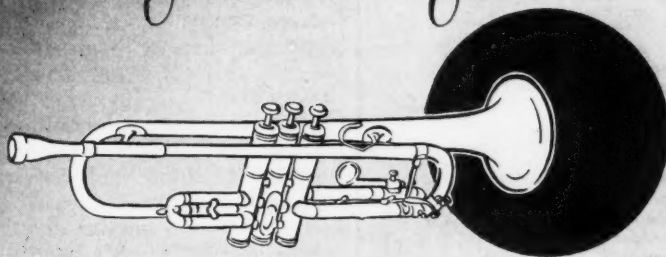
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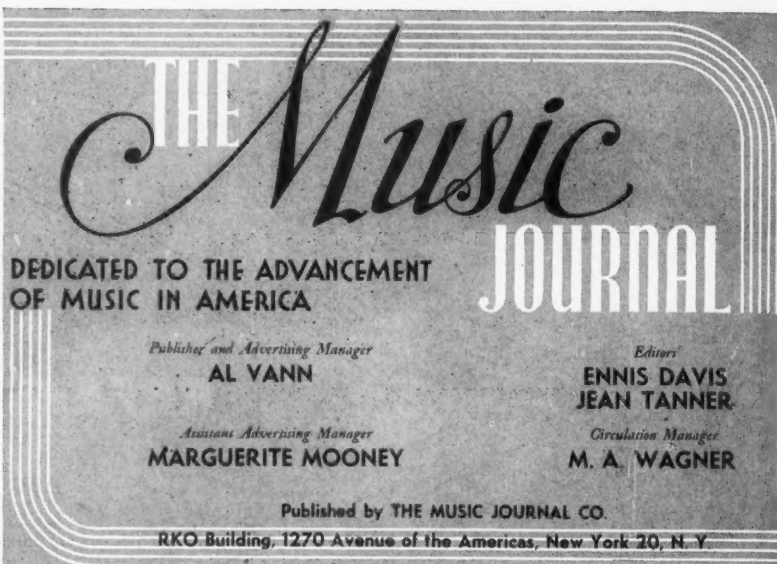
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THE MUSIC JOURNAL

IN THIS ISSUE

ON PAGE 38 of this issue we announce a change in the publication schedule of *The Music Journal*. Our next issue will appear early in September instead of July and will be followed by issues in early October and early November. The first three issues of 1951 will be published respectively early in January, the middle of February and the first of April. This schedule includes six issues each year, as in the past.

We believe that this makes sense to both readers and advertisers. The first fall issue will be delivered to readers just at the time when most of them are picking up their season's work after vacation. They will, we believe, be eager to see what our authors and advertisers have to say. Then will come two more issues at one-month intervals. With the approach of the holiday season we will leave musicians to their heavy duties in that annual period of great music activity. Upon resuming their normal schedules after New Year's day they will find the first issue of the new year ready for them. At six-week intervals will follow the other two spring issues.

Before making this change we talked with many of our readers and advertisers and they were unanimous in their approval of it. We hope that it will make our magazine a more valuable means of communication for both groups.



We have read Roland Stycos' article, page 6, with unusual interest and have reason to believe that he is speaking the minds of a substantial number of music major students who are enrolled in colleges, universities, and conservatories in all parts of the country. These institutions are "beating the bushes" in a vigorous attempt to secure new students and keep enrollments at a high level. We are well accustomed to the practice of college athletic scouts canvassing high

schools and prep schools for outstanding athletes who are enticed with "scholarships" of one kind or another. But there is a new kind of scout in the field . . . the college and university music department representative who offers similar inducements to outstanding high school music students. We are aware that music scholarships have long been in existence in many institutions but it is our impression that such scholarships have been honestly for the purpose of assisting highly-talented students rather than devices for building larger student bodies.

There is no question about it . . . department heads and deans must be businessmen as well as musicians. They are required to answer to the budget director. But we wonder how many music faculties have given serious and continued thought to the percentage of their students who fail to achieve professional success after a course of training which is vocational in nature and which is supposed to ready them for professional careers from which they can make a living.

It is not unusual for a dean to upbraid a student for his consistently low grades but how often does he have the courage to say to that student "Look here, our faculty has watched you carefully and we are convinced that vocational study of music is the wrong path for you. You simply haven't got what it takes and you should get out of it right now and find something else before it is too late."

No statistics are at hand to prove it, but we feel certain that the percentage of music students "washed out" before graduation is much smaller than that of medical, engineering, and law students. Yet we continue to want music and music teaching to be regarded upon the same professional level as medicine, engineering, and law. Just why don't music schools discourage and disenroll students who are obviously incompetent of professional success?

Well, generally speaking, there are two kinds of music school . . . those which depend upon tuition and those which depend upon state support. When it comes to "throwing away" students, the tuition schools don't dare to . . . the state supported schools don't care to.

There is no reason for thinking that music faculties would be without jobs if they earnestly went about the business of eliminating those students whom they know to be incompetent of professional success. Let them go ahead and substantially decrease the number of those students and there will still be plenty of work to do. Roland Stycos is looking in the right direction, we believe, when he says "Perhaps 'strike three' could be prevented by advocating more amateur and fewer professional musicians. This will be the inevitable result anyway." Just count for yourself the number of colleges and universities in which you know that large music faculties devote their time and efforts exclusively to the instruction of a limited number of major music students while thousands of other students have no access to pleasurable, amateur participation in music.

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THE MUSIC JOURNAL

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Four Hundred Years of the Violin

YEHUDI MENUHIN

A famous performer gives a short "history" of the violin and its makers, and comments on the importance of a fine instrument to the artist.



IT is related that once the dreaded George III, King of England and an amateur violinist, confronted his music teacher Salomon and demanded to know how he was progressing. Not daring to antagonize the king, Salomon replied, "Violinists, Your Majesty, may be divided into three classes: to the first belong those who cannot play at all; to the second, those who play badly; and to the third those who play well. You, Sire, have already advanced to the second class."

Unfortunately, today the vast majority of students of the violin seldom advance beyond this class, but unlike King George most of them are keenly disappointed at this ranking and seek to impose the blame equally on their teachers, their parents, and their instruments.

The last factor is the one I propose to discuss. It is generally felt that without a violin made by one of the great masters of the past, no violinist, no matter what his skill, can hope to perform well before today's public. While I do not hold entirely with this theory, there is no question but that the possession of one of the fabulous instruments of the past can improve playing immeasurably, if for no other reason than the challenge such an instrument gives when held.

Let us delve a bit into the actual history of the violin and see why it holds the first position among all stringed instruments.

Why, for instance, was the violin invented in the first place? Actually it was because women had been playing the lute for centuries and for an equal period of time had objected to the slashing their fingers suffered from plucking the instrument. The violin gave them equal satisfaction, without endangering their hands. In fact, the use of a hollow, resonant body with string stretched across it to produce tone has been in existence thousands of years. Such instruments apparently originated in Asia and later were carried into Europe. The oldest known is probably the long-necked Ravanastron of India. Its soundbox was small and either cylindrical or oblong in shape. Today's Chinese fiddle is the nearest approach to that instrument. The shorter-necked types, the Kemangeh and Rebab, with larger bodies and sound holes of different designs, came to Europe through Persia, Arabia, and Turkey. The viols were the instruments which immediately preceded the advent of the actual violin. These were flat-backed and had high ribs which were bent to various forms and finished flush with the

back and top, without corner blocks. Thus they had a narrow waist which facilitated the use of the bow.

Distinct voice parts were provided, and since viols were of different sizes, their relationship in ensemble was much like that of the varied instruments in the stringed bow section of modern symphonic orchestras. Because there was no great need for technical dexterity in order to play the viol, it competed with the violin for many years, and even today students and lovers of ancient music continue its use.

The introduction of the violin (with its long, smooth fingerboard requiring exact stopping to produce true tone, and with the neck set at an abrupt angle to the body) was accompanied by considerable misgiving and many were the assurances that such an instrument could never replace the viol.

We are unable today to give credit to the first actual creator of the violin. It is believed, however, that credit should go to Gasparo Bertolotti, better known as da Salo, after the town in Italy in which he was born in about 1540. Da Salo did most of his work in Breccia, and he far surpassed the then living viol makers. His violas now are greatly valued

(Continued on page 22)



A Music Student Looks at the Profession

ROLAND STYCOS

Mr. Stycos, a student at New England Conservatory, says, "This is the way we students look at the profession which we are preparing to enter."

ANY young person aspiring to become a professional musician in this day and age must be endowed with boundless courage and optimism. The idea of the starving musician needs little elaboration here (there simply never were enough positions available), and I fear a bad situation is going to become gradually worse. Let's look at the facts.

In the past twenty years the number of symphony orchestras in this country has grown enormously. The *International Musician* published a complete list of them a year ago which filled several pages. But the increase in the number of musicians over the same period of time more than offsets the increase of orchestras, so now we are back where we started, except for the fact that many of these young symphonies are financially unstable. Each year more of them disband for lack of funds. The result is fewer symphonies and more symphonettes—thus more musicians out of work. Outside of organizing hundreds of "WPA" orchestras, I see little that can be done for unemployed musicians, but we could take more measures to discourage young people who are not totally qualified from entering the profession. There has not been enough of this done, and some of our "better" music schools are the chief offenders in this respect. They, like most schools, took advantage of the boon offered by the GI bill, and assumed the attitude "Come one, come all; there's always room for one more." In other fields the results might not be so disastrous, but in a profession as competitive as music, disappointments

will be many. Medical colleges bear down heavily on the students and the ones who are not really qualified fail at the start. Isn't this better than having too many incapable doctors? I advocate that more stringent courses be offered at music schools. This would have a twofold advantage: it would give those students who show little promise in music a chance to turn their efforts in another direction before it is too late, and it would provide more attention and opportunities for those who are really talented.

At one school, after a hopeless pupil had finished his lesson, I heard a trumpet teacher wail, "That boy will never be a trumpet player." Yet he had to teach him—a waste of time for the teacher and the boy, as well as a waste of money.

A new peak in enrollments has been reached, so now the number of graduates will be greater than before. Many are aware of the situation and are getting their Master's degree in order to teach. However, this profession also is nearing its saturation point and will soon be a less secure alternative to performing.

Better Guidance

As another preventive measure I recommend better guidance in our high schools. Inasmuch as many of them have no guidance teachers at all, perhaps it is too much to expect them to have teachers who are aware of the situation in the music profession, but I still feel that if the keenness of competition is recognized more can be done to dissuade the untalented from aspiring to the

unattainable. Although institutions as commercial as some of our music schools refuse to turn away many students, there is no reason why high schools cannot honestly inform the pupils of their chances in the profession.

When a student in high school finds that he likes to play the violin or clarinet and decides to make music his career, he does not realize how good he actually has to be before he can achieve a place in a symphony orchestra. Pains should be taken to give him a real tryout with the best available teacher to discover whether he actually has talent or will be just another musician. So many people who come from small towns are overrated by unmusical friends and relatives. Then when they go to music schools and find many students as good as themselves, or better, they are shocked. With proper guidance this disillusionment could be avoided.

Our playing standards in this country have risen considerably. Think back to some of the old-time symphony men who were considered outstanding in their day, but whose playing now would be considered "rough," or just not up to the present conception of sound and virtuosity. How are our music schools coping with these higher standards? Merely to say that they are not is gross understatement. For example, the type of orchestral experience provided for students who expect to make their living in music is pathetic. The school orchestras are led either by conductors who are not aware of the demands that will be made upon the

(Continued on page 25)

A New Look at the Concert Band

CECIL EFFINGER

The second part of a paper presented before the College Band Directors Association by Mr. Effinger of the University of Colorado music faculty.



THE ensemble which the band resembles most and with which it is often compared is, of course, the orchestra. The orchestra is built around a core which, in terms of musical potential, is the best homogeneous ensemble we have, the string choir.

Almost any type of music can be played by this group. It can play expressively or passively, softly or brilliantly, high or low. It is equally at home in homophonic or polyphonic music, and it is perfectly adapted to the fundamental texture which, in full range, is the basis of Western music—open four-voice writing.

Besides all this the string choir has double-stops, harmonics, pizzicato, mutes, and many variations in the use of the bow. What a potential! And this is the choir the band is without. It is common knowledge that here is one big musical problem, perhaps the biggest, that the band must overcome; there is no choir to do completely the job of serving as a basic core around which the band can exist.

One might immediately think of a choir of brass (cylindrical or conical or both, depending on one's tastes or convictions) as a basic core for the band. The great expressive power of the brass choir has been proved through several centuries. It is of homogeneous character and can play independently. But this choir is too special to play passively, as an extensive accompaniment for instance, or to play the "meat and potatoes" job required in a full concert. A look at the percentage of time usage of the brass choirs in band, orchestra,

or dance orchestra gives evidence of this fact.

So from many quarters has come the suggestion, frequently argued pro and con, to have the clarinets do the job. Everybody agrees the clarinets cannot do all that the strings do, but why not at least have a real clarinet choir? In spite of the many suggestions in this direction, there is no clarinet choir in the band.

It is in this connection, then, that I suggest the only actual change in the instrumentation of the band. Take the total number of clarinet players in *any* band and put at least one-fourth of them on bass clarinet. Have the other three-fourths on regular B-flat clarinet, divided as CI-I, CI-II, CI-III. Eliminate the alto clarinet, which duplicates the range of the other two, offers slim improvement on only a few notes, and is rarely audible anyway.

Clarinet Choir

By making this change we immediately have a choir of clarinets which is capable of playing independently, in the manner of a string section or a choir of voices. It can do, as any independent choir must, four-voice writing in open harmony.

And it can do much more. The capabilities of such a clarinet choir are considerable. It can be expressive or furnish passive accompaniment. It has a fine pianissimo and is capable of a fairly strong forte. It is flowing and agile, the tone is flexible and agreeable to the ear over a considerable time. It is capable of wonderful singing quality and is beautiful by itself or as a basis for

solo instruments. The range is good, normally from high D or E above the treble staff down to D-flat below the bass clef, within a half tone of the low cello C. The CI-III reaches to one tone of the low C of viola, its counterpart in the string section, and this low register is the richest on the instrument.

Group this choir together at the left of the conductor, with the bass clarinet section close to the front on the inside, half left to the podium. A few minutes of work on some choral music of Palestrina or Bach, with the soprano, alto, tenor, and bass voices transferred without change to CI-I, CI-II, CI-III, and bass clarinet, will indicate what can come from this group. Consider adding to this already independent sound either contra-bass clarinet or bass viol, and any composer, arranger, or conductor immediately sees the horizon broaden for the whole of band literature. As one goes into it more and more the horizon continues to enlarge, and a renaissance for the band seems possible, if this choir actually becomes a *functional* part of every organization.

Such a clarinet choir can serve perfectly as a central core for the concert band. With such a versatile and independent core we have a basis on which to build.

We should now test this choir for incapacities. We do not find a great variety in color; there is not a really workable fortissimo, although there is a relative one; percussive playing is comparatively inadequate; fatigue enters in to a greater extent than

(Continued on page 37)



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The Violin and My Voice

NELL TANGEMAN

A SINGER'S debut as soloist with a symphony orchestra is an important event in her professional life. She feels a great deal more than the normal amount of nervousness that attends a first rehearsal. That's how I felt when I went to my first rehearsal with the Columbus Philharmonic, with Izzler Solomon conducting.

The selection I was to sing was the Lament from *Dido and Aeneas* by Purcell, in a special arrangement by Eric Leinsdorf. All seemed to be going well until we got to the place where the *passacaglia* begins. That passage starts in the strings. It is long, slow, and sustained, and requires plenty of breath. At this point Solomon turned to me and told me to take it easy, because he didn't think I could do it.

This is probably the only time I ever deliberately disobeyed an orchestra conductor, for instead of taking it easy, I sang the music called for in the score. When it was over, Solomon turned to me and exclaimed, "I'll bet you play a stringed instrument!" I admitted that I had studied the violin for years.

"I knew it! I knew it!" said Solomon. "A conductor can always tell when a singer knows a stringed instrument, and it's a delight to have such a guest artist."

In the half-dozen or so years that have passed since that performance in Columbus, many conductors have guessed that I play a stringed instrument. I have tried to analyze what happens to reveal this fact.



I do not think one should try to sing like a violin, because the voice box and the violin are two entirely different kinds of mechanisms. However, from some of the factors that are entailed in playing a stringed instrument, one can learn how to use the voice. After all, the whole great tradition of singing is based on legato, smooth and connected music with no breaks between tones.

Smoothness

It is that smoothness that one strives for when playing a stringed instrument, and that smoothness is achieved by control of the bow arm. Far greater sensitivity of pitch in modulatory changes is achieved by one who has played an instrument like the violin. When you play the piano you strike a key, but you get the sustained effect through the pedals. When you play a stringed instrument, you sustain the sound with your bow, and the tension in your bow that gives you the sus-

Miss Tangeman has received high praise for her basic musicianship and performance skill. What she has to say will please those who are inclined to classify performers in two categories—"singers" and "musicians."

tained sound is what you automatically transmit to your voice to get long lines in singing.

To get this sustained sound requires good breath control. Almost everyone knows that a singer trains practically as an athlete does to achieve this breath control, but few realize that a violinist and a cellist train almost as rigorously to achieve this physical coordination. Obviously, the physical coordination derived from playing the stringed instrument helps the singer to achieve good breath control. Knowledge of the piano helps a singer learn the background of his song. By being able to play the accompaniment, he quickly gets the color and atmosphere of the harmonies so that he may better understand and project the composition as a whole, in the way it was conceived in the mind of the composer.

In the actual performance, many singers are tempted to phrase according to the emotions they feel, while instrumentalists phrase according to the music. Thus, if you have played a stringed instrument yourself, you more readily effect the common ground wherein you phrase emotionally and yet with regard to the musical intent of the work. What is more, when you sing with an orchestra you get a sense of sound which enables you to project one note after another in a smooth flow of music and, in addition, you are keenly aware of the instruments and know just what support each one can give you.



Shakespeare's Influence on Music

EMMETT EARL BLIND

Mr. Blind, prominent Maryland music educator, supplies a wealth of examples of the influence of Shakespeare on music—and music on Shakespeare.

SHAKESPEARE possessed a mind which, with little assistance from education, surpassed all the efforts of ancient and modern genius. Profound homage for his unrivalled genius is felt in all the professions. Lawyers have been amazed at his legal reference. Physicians have been astounded by his medical knowledge. Theologians have wondered at his evident study of their polemics. But musicians have more reason than any of these to join in the paean of praise. In fact, his mind was so versatile that hundreds of commentators and thousands of commentaries¹ have not exhausted the many topics he touched upon.

Shakespeare was free from pedantry and blessed with such powers of observation that all the arts of life were an open book to him. A master of the human passions, he also possessed great wisdom and unerring insight. He could turn with all tides and take advantage of all winds by the quickness of his wit and invention.

Shakespeare's philosophy was a stern one. Justice is always vindicated; tyrants are hated and live in fear; they die unpitied and in fear. The murderous and treacherous live in hell on earth; the wicked are heaven's instruments against themselves. Nature is eternally at war with sin.

The golden age of English drama was also the golden age of English music, and in the Shakespearean

dramas music received its highest tribute. Suppose Shakespeare were deleted from the perspective for a moment and on one side of a fulcrum were placed the musicians: Byrd, Bull, Gibbons, Farrant, Weelkes, Morley, Tye, and Tallis; on the other side the poets and dramatists: Jonson, Spencer, Messinger, Bacon, Beaumont, Fletcher, Sidney, and Marlowe. The fulcrum balances perfectly. But place Shakespeare on the fulcrum and it loses its equilibrium immediately. Why? Because he was the greatest poet of all times; and yet the literary world and music world reached their zenith simultaneously in England. For a few years England purloined the sceptre of musical supremacy from Italy and the rest of the world. Shakespeare has preserved tributes nowhere in his art comparable to the allusions he makes to the music in his plays. In all, there are over four hundred allusions to music and only five of his plays are barren of music. His use of terms and phrases pertaining to music is an index to England's musical culture at the time and his technical knowledge of music reaches a pinnacle.

A Performer?

Shakespeare may have had some slight skill on the recorder; at least, he knew the fingering of the recorder.² We should like to think that he could play on one or more instruments, especially when he met his contemporary dramatists at the

Mermaid Tavern, or at Stratford-on-Avon,³ where they would have a song-fest after lunch. These were the clubs of the time, as the coffee houses were at a later date. It is probable that Shakespeare took part in many a madrigal, and his triumph as a writer of songs may be due in part to his feeling for musical rhythm and his knowledge of singing.

No man outside the musical world ever inspired even one fourth as much music as Shakespeare. *The Tempest*, as an opera, has been set fourteen times, *The Merry Wives of Windsor* has eight operatic settings, *Macbeth* has six overtures and three operatic settings, and *Midsummer Night's Dream* has six operatic settings. Certain Shakespearean poems have been set to music numerous times. To cite a few: "Take, Oh Take Those Lips Away," 30; "Orpheus with His Lute," 21; "Who Is Sylvia?," 18; "It was a Lover and His Lass," 18; "Come Live with Me and Be My Love," 16.

The poem "It Was a Lover and His Lass" (from *As You Like It*), was set to music by Thomas Morley, and it is one of the few songs written to Shakespearean words in his own day that has come down to us. It is quite probable that Morley knew Shakespeare well, and that he wrote the musical setting for *It Was a Lover and His Lass* at the poet's request. Both Shakespeare and Morley lived in the Parish of St. Helen's Bishop-

² At Stratford-on-Avon the visitor is shown a chair whereon the poet sat and joined in the jovial singing.
(Continued on page 30)

¹ In the Boston Public Library there are more than 4500 different works connected with this topic.

² *Hamlet*, Act III, Sc. 2.

Hollywood Film Music

GORDON HENDRICKS

Mr. Hendricks, a member of the Reviewing Committee of the National Board of Review of Motion Pictures deplores the attitude of producers toward film music.



HOLLYWOOD insists that if Beethoven and Bach were living today they would be writing for the films. It would be hard to imagine anything farther from the truth. Our Beethovens and Bachs, if the parallel can have any real meaning, must necessarily be those men who compose serious original music which ends up, more or less intentionally, in that category which we call "aboslute" music. And going over the list of film music writers that Hollywood has given us in the past, anyone with real concern for American musical growth will wish that pictures had never started to "move."

Anyone who is called on to name, say, twenty leading American composers will never even skirt the list of Hollywood "regulars." Are these men leading American composers because they do not write for films, or do they decline to write for films because they are leading American composers? I think the answer to both questions is in the affirmative.

To begin with, films in America seem to have a way of making their incidental music innocuous. And I am sure that Hollywood producers shy away from our serious composers in exactly the same way and for exactly the same reason that they have made so many bad movies in late years: because they underestimate the public. If the situation is faced fearlessly and honestly, their position is ridiculous, because no one really listens to the "original" music in our films anyway.

If we except the A-flat Polonaise in *A Song to Remember*, and the

Tchaikovsky concerto in such a picture as *The Great Lie*, and if we forget such exquisite exceptions as the *Moldau* in *A Candle in the Wind*, the average listener in the United States is blissfully unaware of the music he hears as background or accompaniment for films. And in general he can be thankful that he is.

At several of the current films I shut my eyes for long periods of time and found that the music alone was pretty dull business. I was reminded of Aldous Huxley's lament for the moviegoer who is confronted by a muffin-faced, horn-blatting young man with a face ten feet wide.

It Can Be Good

Whoever says that film music should *not* stand by itself, however, will have to prove his position in the face of the exceptions which occur whenever a serious "meaty" composer writes for the films. If he is going to maintain that film music should not or cannot be heard apart from the film, then his reasoning leads inevitably into the fallacy that such men as Aaron Copland and Virgil Thomson were unsuccessful in *their* ventures into film music—a contention which we know is absurd. These men were unsuccessful only in so far as they have not been given regular jobs in the film capital. And again this is because of the current conviction in Hollywood that the public must have anything but the best music.

I know one embittered film critic who believes that there should be *no* music in films—just sound effects.

This is the pass to which our film music has brought intelligent listeners. Our public has become so subconsciously bored that it craves nothing but old-fashioned tunes or the grotesque Hollywood musical with its absolute detachment from any reality known to practically 100 per cent of the audience. Just as the cheapness of the dramatic writing we have had for so long has conditioned the American public to little but shock as a diversion, so we are becoming resigned to the no-music state of film music and expect nothing but rehearsed old-time and orchestrated-to-bits new-time tunes.

One of the most obvious bones to be picked with Hollywood lies in the Department of Neglected Opportunities. Here we find such delights as *Song of Russia*, *Love Me Forever*, *Song of Love*, *Tales of Manhattan*, *Golden Boy*, *Escape Me Never*, *Constant Nymph*, and so on. Here we are given an excellent chance to use a piece of good music. The hero may be a serious composer who has written a piece of music dedicated (naturally) to his sweetheart. The orchestra is assembled in Symphony Hall. Even the public is settling down and expecting to be bored by "classical" music.

So what do we hear? A few big chords on the piano or in the orchestra and then we ooze into a melody that would make Lady Carew turn over in her grave with nausea. And just so we won't be bored by more than three consecutive measures, worthless as the music is, we start traveling with the camera to inside the prompter's box or be-

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Contents

OUR DIRECTOR
NATIONAL EMBLEM
QUEEN CITY (March)
YOU WERE MEANT FOR ME
DOWN MAIN STREET (March)
FIVE FOOT TWO, EYES OF BLUE
WHEN FRANCIS DANCES WITH ME
I'M SITTING ON TOP OF THE WORLD
DE MOLAY COMMANDERY (March)
WALTZ YOU SAVED FOR ME
SWINGIN' DOWN THE LANE
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tween the strings of the bass. Or to the wings, where jaded stage hands who have heard the rehearsal and should know better, stand enthralled.

A little number like *A Song to Remember*, with its ketchup-on-the-C-minor-chord and its brazen side-stepping of the real issue involved in the composer's decision to compose or not to compose, was not the most aesthetic or the most subtle of Hollywood films. Yet it enjoyed a tremendous box-office success. And I am sure that not the least of the reasons for this success was the fact that large sections of great music were left practically intact and also were performed by a first-rate musician.

While the recent film about the life of Robert Schumann and Johannes Brahms was not the most restrained of movies, it was unusual for the same reason, that is, the listener heard complete songs and piano pieces as they were written, and not as they might have been written down to the subterranean level in which too much of Hollywood assumes our American public taste wallows.

Doesn't anyone ever think it remarkable or even interesting that film reviewers, who may be generally regarded as trained, discriminating moviegoers, and whose general reaction to a film is conditioned by an over-all impression, almost never even mention the music let alone praise it? Is this what our movie-makers want? Do they think that film music should not be listened to or heard? Or do they think that, if heard and listened to, it must at all costs be innocuous?

If this is what they want, then why do they make any effort at all? Why don't they use canned selections from the classics, the beep-beeping and bop-bopping of the electric organ, as the soap operas do? Or better, why don't they just admit that they are behind the times in understanding what the public can take; behind in their ideas of what good box-office can be; or unpardonably late in shouldering the responsibility that everyone should feel who holds a position in the public trust: that he must uplift as he educates, and refine and cultivate as he entertains. Why degrade further a public taste which they consistently assume to lie at a moronic level?

The Community Symphony Orchestra — Its Establishment and Development

VIII. PUBLICITY: AUDITORY MEDIA

HELEN M. THOMPSON

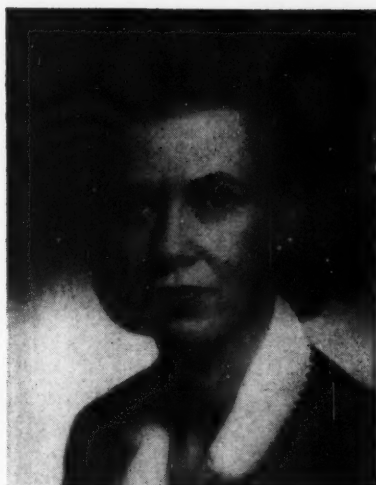
Mrs. Thompson, Secretary of the American Symphony Orchestra League, presents the eighth in this pioneer series of articles on the community orchestra.

COMMUNITY symphony orchestras have a wealth of opportunity for effective promotion on both the educational and the entertainment level through the use of the auditory media of publicity. The same basic publicity techniques discussed in the article on visual media hold for the promotion schemes which you *hear* as for those which you *see*. Publicity and promotion by sound (occasionally including fury) should be continuous, timely, related to the specific work of a specific orchestra, and tailored to fit the problems and opportunities at hand. Chief among the auditory publicity media is radio, of course.

Radio

The manager of a highly successful group of department stores was recently asked what methods he would use to sell the music of a symphony orchestra to more people. His answer follows.

As I see it, it's primarily a merchandising problem in which you must acquaint and interest more people in a product which they have not heretofore considered as being for them. It's similar to the problems faced in past years by manufacturers and distributors of many products. Take fur coats for instance. Not so long ago fur coats were considered luxury items. Promotion was directed primarily at the customers having considerable financial means. To increase its market, the industry developed new furs, new garments, and new prices so that there would be a coat suitable for practically everybody. The fur coat publicity was then changed until now every woman feels that sooner or later she should have and will possess one or more fur coats. The same is true of many other so-



called luxury items. They have been transformed into necessity items in the minds of America's great buying public.

Now, if I had a symphony orchestra department in my store, I would first see to it that the department really did offer something of interest to all kinds of people. Then I would start expanding sales by getting information about my product and actual samples of it into as many homes as possible. For that job, I would use radio, because radio programs permeate the lives of our people as does no other publicity medium today.

In reading a newspaper, most people follow well-established habits of looking at those pages in which they are interested and ignoring the other sections of the paper. But, unless you sit beside a radio with a program in hand, at some time or other you are exposed to something which you would not ordinarily hunt up and tune in.

I would see to it that these inadvertent listeners would hear such delightful and convincing presentations of my symphony orchestra department that they would soon become intentional listeners. Then, I would

begin to have a chance to convince them that they might even want to spend some money on symphony music.

It seems to me that a symphony orchestra organization has an unparalleled opportunity in radio promotion. The orchestra usually can obtain radio time at no cost, whereas a commercial merchandiser must figure in time and talent costs—yet he still finds radio advertising profitable.

This opinion was upheld by merchandisers in various other fields. These men certainly are right on at least one point. Ordinarily, symphony orchestras can have all the free radio time they can use. Practically all radio stations set aside a certain amount of free time for community service, as insurance for the renewal of their federal licenses. Furthermore, they are glad to broadcast programs which increase the number of their listeners. Therefore, about all that the symphony needs to do is to come up with a good program format and capable people to handle it. (Paging the Women's Committees!)

There literally is no limit to the types of radio programs which orchestras can and do present on both local and national levels. However, *all* good radio programs require a tremendous amount of preparation. Usually if they sound casual but very smooth flowing; if they sound as though everyone involved just happens to say the right things at the right moment, they have taken a tremendous amount of advance preparation. Carefully written scripts should be experimented with for a considerable time before *ad lib* programs are tried. Obtain the help and

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advice of radio program directors and their staff members. Regularly scheduled women's radio programs may be a logical spot in which to start. Programs featuring community activities, which are often a part of the station's daily diet, offer another opportunity. The following are a few examples of the kinds of radio programs orchestras are using.

Concert Broadcasts

Many professional and nonprofessional orchestras have obtained sponsors for concert broadcasts so that publicity and income are happily combined. There is an erroneous belief by many community orchestras that only all-union orchestras may present commercially sponsored broadcasts. Although the writer does not speak officially for the American Federation of Musicians, such is apparently not the case. A number of community orchestras whose personnel is both union and non-union present commercially sponsored broadcasts. It is understood that union policies regarding this situation usually are referred to the musicians' local having jurisdiction over the orchestra in question. Most musicians' union locals have proved to be very cooperative in all matters pertaining to the support of a local community symphony orchestra.

For five years one community orchestra has broadcast one hour of each of its regular concerts. The radio station contributes the time and engineering facilities. A home-owned furniture store purchases the programs at the rate of \$500 for an hour's broadcast. The orchestra's gross annual income from these broadcasts has ranged from \$1,000 to \$3,500. Half of that total is paid to the musicians as additional playing fees. The remaining half is applied to general orchestra expenses. Other community orchestras throughout the nation have other arrangements of similar character. An orchestra in a city of about 80,000 population broadcasts a sponsored half-hour program titled "Symphony Preview" two or three days before each concert. The program samples the coming concert program—sort of as a "teaser"—and the commentators urge all listeners to attend the concert and hear the rest of the music. A number of orchestras have

(Continued on page 25)

A Singing Career

IV. TRAVELING

LAWRENCE TIBBETT

ASIDE from the actual time that a singer spends on the concert or opera stage, there is no moment when he is as much on parade as when traveling. I have never been able to understand what it is about moving from one place to another that tears down all barriers between people who otherwise would probably never run into one another during the entire course of their lives. It makes no difference what the method of transportation is—train, bus, ship, or plane—it is a species of ambulating Elsa Maxwell which throws all kinds of natures together in an intimacy which they seldom achieve at any other time.

Much of a musician's time must be spent in travel. I have occasionally tried to calculate in years the total of the hours and days I have spent thus since I first set out from California to try to make my name as a singer. I could count on the fingers of one hand the number of trips during which I did not meet someone who, by the end of the journey, I knew much better than the average acquaintance I see year in and year out at dinners, cocktail parties, and other casual social events. At such affairs the conversation is more often superficial and inconsequential. On a trip it invariably tends toward intimate confessions. Don't ask me why, but it does, and there is nothing one can do about it.

I have sat quietly trying to read, not wanting to enter into conversation, and had my chance companion try relentlessly to find a way to open



a conversation so that he could unburden his soul to me.

Bear in mind that the world is small, and if you are a personality, the person confiding in you will probably tell all of his friends about traveling with you on such friendly terms. It is a wise man who knows exactly how to behave on trips, and requires a knowledge not only of Emily Post and the warnings of travel agencies to beware of fellow-travelers, but also of the advice of Polonius to his son when he was about to leave Denmark:

Give thy thoughts no tongue, nor any unproportioned thought his act. Be thou familiar but by no means vulgar. The friends thou hast and their adoption tried, grapple them to thy soul with hoops of steel. But do not dull thy palm with entertainment of each new-hatched, unfledged comrade. Beware of entrance to a quarrel, but being in it bear it that the opposer may beware of thee. Give every man thine ear, but few thy voice. Take each man's censure, but reserve thy judgment. Costly thy habit as thy purse can buy, but not expressed in fancy: rich, but not gaudy; for the apparel oft proclaims the man.

In this, the sixth of his series of articles dealing with public relations of the young artist, Mr. Tibbett counsels on travel techniques and behavior relating to the success and popularity of the artist.

Certain things are expected of an artist on tour, and although they are expensive, they must be chalked up to publicity. The public has an idea that all concert and opera singers are accustomed to luxury. Somehow this lends glamor to their personalities and sets them apart from the ordinary run of human beings. Whenever possible, then, a little aloofness is in order. For some reason, an artist in a compartment excites much more interest on a train than one sitting in a daycoach. The compartment draws remarks such as: "I hear So-and-So is in a compartment in the next car. Gee, I wish I could see him." The daycoach only rates a muttered "There's So-and-So. I'm surprised to see him here; business must be bad."

The same is true in hotels; the best is a must. Nothing succeeds like success, and in some roundabout way word gets abroad that the artist must be good because he can afford the best accommodations. That he can't is neither here nor there; he *has* to.

Tips come under the same category. No one else spreads rumors as fast as bellboys and servants. Live up to their expectations of you, and they are the first to tell everyone that you are the world's greatest artist. Under-tip, and you have lost your voice.

Travel takes on another and more serious aspect when it is in foreign countries. The average American who goes abroad is automatically cast in the role of tourist by the inhabitants of the land he is visiting, and as such is neither liked nor excused

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Department 1

for his peculiar behavior. He is accepted as a necessary evil and at least overlooked as much as possible. But a serious artist is something else. He is an unofficial ambassador, and can do a great deal either to influence people in favor of this country or to prejudice them against it. Incidentally, this applies not only to musicians, but to anyone doing a more or less public kind of work. It is no secret that Lindbergh's arrival in Paris was a godsend to Ambassador Herrick, and the young flier's exemplary behavior and enormous tact did more to establish good relations between France and America at a difficult moment than any diplomatic corps could possibly have done.

It is true that music is an international language, and its interpreters and composers are judged primarily as citizens of the world. But there is a strange twist to this theory. If the artist lives up to expectations and acquires the goodwill of foreign audiences, he becomes international, and his homeland is bathed in reflected glory because of his nationality. But let him antagonize the foreign public by either his personal or his artistic actions and the first reason given for their dislike is that he is an American (or an Italian, or a Frenchman as the case may be).

In the next article, I shall speak of the Public Life of an artist. Technically, traveling is an important part of that, but its place in both public life and the artist's career is such a major one that too much emphasis cannot be put upon it.

Every musician who goes in for an operatic or concert career is a traveling salesman. He is selling a very specialized kind of merchandise, and one that he alone, as an individual, can sell. But he is selling much more than his own appearances; he is keeping alive the great tradition that a true artist must also be a great person, and he is the representative of all those who have gone before and those who will come after him. It is a responsibility which cannot be shirked.

NEW SCHEDULE

The new publication schedule of *The Music Journal* is announced on page 38 of this issue.

Electronics in Music Teaching

C. P. CUSHWAY

Mr. Cushway vice president of Webster-Chicago Corporation, advocates the use of new electronic aids in the improvement of teaching and learning.

THE study of music has changed very little since the Middle Ages. Today, as then, a student's progress depends principally on the ability of the teacher and on his own ability, interest, and memory.

The student goes to the teacher's studio to take a lesson. He plays what he has been practicing since the preceding lesson. The teacher praises what is done well, and points out mistakes, showing by example how it should be played. Then the ground to be covered in the next lesson is explored and the pupil departs.

The next day, when he starts another week of practice, he has forgotten much of the teacher's instruction and cannot remember exactly how the teacher's playing of a certain difficult passage sounded.

Also, the vital sympathy of the teacher, the encouragement and the guidance, are gone. The feeling of confidence that the teacher so carefully developed during the lesson is missing at the practice session, and the student feels frightened and alone. These are important reasons why, despite the best efforts of music teachers, the home practice session has always been the burial ground of many prospective musicians.

But now, for an ever-increasing number of students, music study is being rapidly made more effective and interesting by the recently introduced "electronic memory" method of music instruction.

This system overcomes the handicap of imperfect memory on the part of the student by enabling him to hear his preceding lesson as often as



necessary during his week of practice for the next one.

Lessons are recorded on wire. Everything that is said, every note that is played by either student or teacher during the lesson is put onto a little spool of wire. On his wire recorder at home the student can listen to the lesson. Points brought out by the teacher are not lost, because the wire "remembers" them.

While playing during the lesson, the student was so much occupied with the physical task of playing that he could not properly listen to his own performance. But at home, with the pressure off and the wire recorder on, he can relax and really hear how his playing sounded. This is a tremendous help in correcting his faults.

Also, when using the recorder during practice he hears the warm and assuring voice of the teacher. He loses the feeling of helplessness. The psychological importance of the

teacher is demonstrated throughout the practicing, as well as the lessons themselves.

Thus, electronics add something new in the field of music instruction. Results where the electronic memory method has been thoroughly tested have been convincing. It is a conservative statement to say that student progress is increased at least 30 per cent by the regular use of the wire recorder to "remember" the points developed in lessons.

This is good for everybody. Obviously, it is advantageous for the student, for he is getting more development per lesson-dollar. But what about the teacher? Some may be inclined to feel that rapid progress will shorten the period during which a student will continue to take lessons, and thus reduce the teacher's income.

The contrary is true. Rapid progress stimulates the enthusiasm of the student. The faster he goes, the more rapidly he attains skill, the more interested he becomes. And the surer he will be of keeping on with lessons indefinitely.

The importance of the teacher is made more evident by the fact that learning is easier and faster when the teacher's influence is felt in practice sessions, as well as in lessons.

The electronic memory system of music instruction is within the reach of practically every student. The wire recorder may be purchased for a moderate price and even on low time-payment that anybody can afford. The cost of upkeep is negligible. The same wire can be used over and over and service, when required, is simple and inexpensive.



Selling Music Education

L. W. ECHOLS

The blending of "professional" and "business" efforts is a necessity in music education development, says Mr. Echols, who is an executive of C. G. Conn, Ltd.

ONCE upon a time there were a music teacher and a music dealer. Both were very sincere and each was convinced that the other just did not do anything right. The teacher criticized the dealer as "too commercial" and the dealer criticized the teacher as "too narrow-minded." They argued and fought about every little detail and of course music education suffered as a result. But that was a long, long time ago and only the old-timers can even remember this sad state of affairs.

A war and several other factors have convinced all of us that the music educator and the music dealer have a common job. The educator of tomorrow says, "We need the music dealer. He can help us build a greater acceptance of music in the schools." The music dealer of tomorrow says, "Our music educator is a great influence for good among our children. With his cooperation, the music department that he visualizes can be created."

Ordinarily, when we mention "selling" the common belief is that such a transaction involves a definite product and a definite amount of money. Actually, selling involves an exchange of values. There are many things which must be sold but which do not involve the delivery of a tangible product in exchange for a certain sum of money. Furthermore, on this basis, every one of us is selling something. It may be an idea or just a little goodwill. The doctor is selling health and the teacher is selling education. This last item is offered to any student who is willing to exchange for that education his time and his intentions. Since this

represents a sacrifice, it is definitely an exchange of values.

To build the greater music education program of tomorrow, the teacher and the retail music dealer must both establish their selling program on a unified basis. The first step to consider is to establish a method of presenting our program and that certainly should include these three simple points that any successful salesman follows: knowledge of product, knowledge of market, and demonstration.

Knowledge, Demonstration

1. *Knowledge of product.* For both the teacher and the dealer, the most valuable product offered by both is an opportunity for children to take part in the study of music. Everyone knows that music education is a very powerful course in our school system today for developing the individual fundamental processes, a keener understanding of civic education, a sense of values which can be carried into the homes, an activity that is ideal for developing worthy use of leisure time and, last but not least, an appreciation and increase of ethical character. This is a product that any dealer or any teacher can promote proudly.

2. *Knowledge of market.* Every student and every parent is part of the music education market. The day has passed when teachers insist that talent is a requirement for participation in music activities. Any student who can actually count to twelve, knows his alphabet to "G," can learn to play. Less than 4 per cent of these students are tone deaf,

and even the monotones can play instruments of fixed pitch, including piano, xylophone, and drums. This means that our market is not limited, so the music dealer and the music teacher must plan to expose as many youngsters as possible to music education. It is a big market and it can support a tremendous program.

3. *Demonstration.* The first step in demonstrating a music education program is to establish objectives within each school system. The music dealer can be of infinite help in the promotion of greater interest in music education from kindergarten throughout the elementary system. The plan including rhythm band for kindergarten and the first grade, advanced rhythm corps for the second and third grades, pre-band for the first half of the fourth grade and instrument classes for the second half of the fourth grade leads into the grade-school band and orchestra groups starting at the fifth-grade level. Actual demonstrations that encourage students to take part in an aptitude test and parent follow-ups are all part of the demonstration factor and will increase the number of students in any music program.

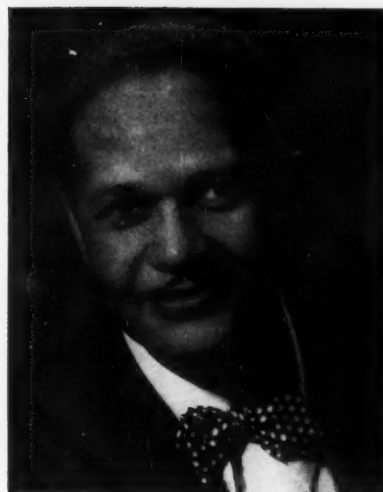
The physician and the pharmaceutical firm; the architect and the manufacturer of building supplies; the engineer and the machinery builder—these working combinations are excellent examples of intelligent recognition of the necessity for community of effort and purpose.

When the music educator and the music dealer work in harmony they are an unbeatable team for building "community character" through music.

South African Songs and Negro Spirituals

TODD DUNCAN

An eminent singer and actor contrasts the music of the Negro in South Africa with the spirituals which have become such an important part of American music.



THERE is a marked difference between the songs of South Africa and those known as spirituals in this country. Since I started work on "Lost in the Stars" I have become increasingly interested in why and how the music of South African and American Negroes differs.

African music is undoubtedly much more warlike and freer in rhythm than the American, which has more tenderness, gentility, and religious feeling. And although the rhythmic element of both is completely different from the European, it is interesting to note that there is a closer affinity among European, African, and American songs than there is between African and American music on the one hand and the music of India, China, Japan, and Indonesia on the other. The African and American, when presented even in percussion form only, are basically involved with melody. Oriental music is monotonous and lacking in structure.

American spirituals resemble African songs in form and intervallic structure, but the harmonic development and the melody are much richer in the American. Christianity has, of course, played a great part in all of this. The American Negro needed greater spiritual comfort than his African brothers and turned to religion in a more general way, harking back to previous religious musical phraseology.

A great many of the older spirituals are built along the same lines as the African ones—leading lines and responses. These generally utilize the principle of "leader lines," with the chorus answering. Of course Ameri-

can Negro music cannot be confined to spirituals. The so-called "shout songs," although related to the leading-line spiritual, are much closer to the African spirit chants, probably because they had less chance of evolution and transformation. They are still based on primitive African dance music; the same musical phrase is repeated over and over and is supplemented with a clapping of the hands and a stamping of the feet.

What both spirituals and South African songs have in common is dignity; it is the approach that varies. But the American Negroes seem to have a greater facility for harmonization than any of the others.

Spontaneity

All Negro music is spontaneous. In Africa it sprang up in connection with the fundamental happenings of life, such as births, deaths, and marriages. On the plantations of the South, however, the sentiments expressed necessarily changed, because American Negroes were more regimented in their labors. Plantation workers were closely supervised whether they were in the cotton fields, picking tobacco, cutting sugar cane, or running a Mississippi River steamboat. Plantation owners became acutely conscious of the importance of music to their slaves and encouraged it, even to the point of finding a song leader who conducted the singing and added lyrics.

It is interesting to note that in the Southern border states like Virginia, where slaves were less apt to change masters and where their situation was on the whole superior to that of their

brethren farther South, the songs were gayer and less fraught with drama. Many of them, unfortunately, have long been lost, and the crowded life of cities has dealt a severe blow to spirituals. I am told that even in South Africa one now has to search the remote hamlets and small villages to find the really original songs which sprang from the land.

American spiritual texts, as a general rule, are less symbolic than the African ones. For example, "The stones are hard" probably means life is difficult, while "No more auction block for me" calls up a direct image. The fact that the American Negro has no dialect of his own, but has English as his native tongue is also tremendously significant. In South Africa, Negroes have stuck to their particular tribal dialects, and only those who live in the few cities have blended these dialects with another language. This is undoubtedly one of the reasons why the spirituals have had such an important bearing and have exercised so much influence on the American who is concerned with the development of his country's music. And it is probably the main reason why African music—the war, bridal, and funeral songs echoing along the mountains and across the plains of the Dark Continent—has left little impress on English music.

As opposed to the many American Negro singers who have made distinguished names for themselves—Marian Anderson, Dorothy Maynor, Roland Hayes, Aubrey Pankey, Camilla Williams, Ellabelle Davis, and Paul Robeson, among others—not a single important name comes to mind when we think of South Africa.

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MENUHIN

(Continued from page 5)

for their rich tenor tone, and far outnumber the violins he made. The viola was probably first in order of production, fitting the range of the male tenor voice. The best known of da Salo's violins in existence today was the property of one of the greatest violinists of the nineteenth century, Ole Bull (1810-1880). For more than one hundred and fifty years the instrument had been in a museum in Innsbruck, Austria, where it had been placed by a cardinal as an example of the fine work of its creator. In 1809, French soldiers sacked the museum and the violin was taken by a soldier, who eventually sold it to Rhehazek, a Viennese official and a collector of violins. Bull visited Vienna in 1839, saw the violin, and attempted to purchase it. Its owner refused to part with the instrument at that time, but agreed that if he ever did decide to, Bull would have first chance to secure it for 4,000 ducats. One evening in 1841, when Bull was dining with Liszt and Mendelssohn in Leipzig, a messenger arrived with the news that the old collector had died and, according to his will, Bull was being given first chance to purchase the instrument. Over the protests of his two friends, Bull immediately paid the requested price, and subsequently won some of his greatest triumphs with that violin.

When da Salo died in 1609, a pupil of his had already risen to great heights in Breccia. This man, Giovanni Paolo Maggini, born in the 1580's, already had begun to experiment with da Salo's model, varying the archings of the instrument, applying fancy inlays of purfling, and ornamenting with various materials. The "Maggini model" is known today by the clover leaf purfling design on the back, with the line continued as a second row of purfling around the edge and an extra turn carved on the volute of some of the scrolls. When Maggini died in 1632, violin making in Breccia ceased for many years.

Next in line came the father and founder of a great line of violin makers and teachers of the craft, Andrea Amati of Cremona. Born in 1520, Amati was the older brother of Nicolo, who was the father of Antonio and Geronimo. The latter son,

especially, made many changes in the Amati style which brought the family name great distinction in succeeding generations. Geronimo's son, Nicolo, was not only a first-class maker of violins, but the teacher in whose shop both Andrea Guarneri and Antonio Stradivari received their early training. Nicolo Amati's violins are distinguished for their extraordinary grace of outline, as well as for their beauty and power of tone. Nicolo was also noted for his production of violas and cellos.

Guarneri, known best as the founder of a long line of violin makers, was the grandfather of Giuseppe, whose violins are the only ones which can be compared with those of Amati's most famous pupil, Antonio Stradivari.

Stradivarius

With Stradivari, or Stradivarius, the latinized version of his name, violin making reached its peak, and following his death at ninety-three in 1737, the decline of the art to which he had brought such perfection began. Stradivarius is so formidable a figure that it is worth while to scrutinize his life for the reasons for his creative genius. As was said before, he was a pupil of Amati's, but at twenty-two he was producing finished violins, with labels bearing his name, and proclaiming Amati as his teacher. An examination of Amati's violins from 1666 to the time of his death in 1684, shows the unmistakable workmanship of Stradivarius. In this period also, however, Stradivarius made many instruments which bore his own label, and which are considered among the finest he ever made. In style and workmanship, he patterned them after the creations of his old master, and his creations were in the finest tradition of the period.

As he matured he made gradual changes in his instruments, enlarging his models but retaining the same width. He lengthened the bodies and slightly flattened the arching. These are known today as the "long pattern" violins. After a decade he discarded this model, and in 1700 began his so-called golden period, which resulted in his finest creations—instruments which have been used as models ever since. In fact, his last violin, made in the last year of his

life and known as the "Swan," is a magnificent concert instrument showing only the most minute discrepancies, visible only to an expert.

My own Stradivarius, made in 1734, was one of four instruments made by the master in his ninetieth year. The violin belonged initially to the Princess Khevenhueller of Vienna, a noted violinist, and then to Joseph Bohm, teacher of Joachim and Auer. The Russian Czars bought it from Bohm and it remained in Russia until it was smuggled out during the revolution by Ivan Popoff, who in turn sold it to Henry Goldman of New York for \$60,000. Mr. Goldman made me a present of the instrument on my twelfth birthday.

I also own a Guarnerius made in 1742. I use this instrument as a mate to my Stradivarius, because I have found that these old instruments develop fatigue through constant and hard use. The tone becomes hoarse and harsh like that of an overworked singer, and the instrument must be rested or its quality can be impaired permanently. My Guarnerius, which is the same size as the Stradivarius, belonged to a Russian art patron known as Pestel. Its cost, like that of the Stradivarius, was approximately \$60,000.

When Stradivarius first evolved his flatter patterns, which were less responsive in tone than the arched type when new, they failed to receive approval from many players. Soon, however, recognition of the beauty of the richer, fuller tone characteristic of the flatter pattern caused it to be adopted by violin makers the world over, and the identical pattern is used to this day.

Stradivarius' instruments rapidly covered all Europe, with the Italian dealer Luigi Tariso bringing many masterpieces to France and England. At the time of Tariso's death (1854), several hundred violins were in his collection, including the "Salabue," created in 1716 and considered one of the finest, if not the best, he made. Currently the instrument is in the hands of Alfred Hill, a private collector. Until fairly recently, few violins of Stradivarius make were in America, the notable exception being the collection of Royal De Forest Hawley. The poverty which swept Europe after both world wars resulted in many instruments being

sold by impoverished nobility to Americans, and today, of the six hundred known examples of Stradivarius' work in existence, over three hundred are in American hands. All told, it is believed that he produced about 1100 instruments.

Some of the famous violins in American hands include two of 1690 vintage, both of which were at one time the possession of Leopold Auer and represent the best type before the "long pattern." Joachim's instrument, other than the one I now own, was a long-patterned instrument of 1698 vintage, and has been for many years the property of Hugo Kortschak, the well-known Austrian violinist. The library of Congress has several instruments, including the 1704 "Betts," the "Casavetti" of 1727, and the "Castelbarco" cello of 1697. These were presented to the Library by Mrs. Matthew John Whittall. Some others in American possession include the "Cessol" of 1716, the "Wilhelmj" of 1725, and the "Lamoureux" of 1735, as well as the "Swan" of 1737. Some of those owned abroad are the "Hellier" of 1679, the second of the ornamented violins made at Royal command; the "Alard" of 1715; and the "Tuscan" of 1716 at the Musical Institute in Florence.

All the Stradivarius instruments are unmistakable to an expert. Each possesses its own individuality, with physical traits which make recognition immediate as the work of this particular master. The Stradivarius has a singing voice of soprano quality; the instruments of Guarneri and Maggini have a slightly darker, contralto quality; while those of Amati and Stainer possess a tone of clarity and brilliance without the breadth and far-reaching volume of the others.

Stradivarius' fame can be attributed to his consistent artistic production of the finest type of instrument, never failing in the use of his skilled hand and eye to work out the minutest details of finish, both inside and out. All his violins have exquisite form and incomparable varnish. This combination resulted in the best instruments the world has ever known.

Following Stradivarius, the great line of Italian violin makers declined. Neither of the master's sons was comparable in his work, and with the death of Pietro Guarneri in 1762 in Venice, the Italian school

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was at an end. But in other nations the art of violin making had been progressing. Perhaps the most famous craftsman was Jacobus Stainer, born in 1621. He developed into the finest violin maker of Germany, and the brilliant tone and easy response of his instruments made them the demand of most of the performers of his time. Others in this period worthy of consideration were the Kloz family of Mittenwald and Matthias Alban, also a Tyrolean. Hendrick Jacobs in Holland followed the Amati pattern, and the early English violin makers followed Stainer's arched patterns to the flat surfaces of Stradivarius.

Men we can pass on as masters of their time include Montagnana, Goffriller, Seraphin, the Grancino and Testore families, Balestrieri, Guadagnini and Gagliano, all families who were excellent craftsmen.

In later years Storioni, Ceruti, Presenda and Rocca of Italy; Guersan, Pique, Lupot, Gand and Vuillaume of France; Stoss and Giessenhof of Austria; Betts and Duke of England, all were more than worthy of mention.

Instrument and Confidence

Thus we come to the end of the long list of violin makers. One cannot say that a fine violinist today cannot be successful using a modern instrument, but the handicap of competing with the tone of a Stradivarius in the hands of an equally competent performer is too great. That is why members of my craft will frequently spend the savings of a lifetime to acquire an old master's production. Such an instrument leads to confidence, and confidence generally to success. But a word of warning: I am mindful of the second appearance of Pablo de Sarasate in London in 1884, after a sensational debut the prior year in which Sarasate used a modern instrument. In his second recital, the violinist used a Stradivarius to play his own *Zigeunerweisen*. George Bernard Shaw, writing for the *London Times*, commented caustically that "Mr. Sarasate was not content to play his own *Zigeunerweisen* faster than any other living violinist could play it, but obviously enraptured by his own tone, he saw fit to play the piece faster than he, Sarasate, could play it."

STYCOS

(Continued from page 6)

profession, or by competent conductors who give an insufficient number of concerts per year. In any event, there is never enough playing experience under a competent conductor provided for music students, although this is a paramount requisite to playing in a symphony orchestra.

And then there are all the wind players who cannot even enter these orchestras because there are no vacancies. It is a constant source of discouragement for many students who come to a music school to gain orchestral experience and then find that they must wait three or four years before they will be given a chance to play. If it were not for civic and youth symphonies perhaps they would do no playing at all. All the students try to acquire experience in this way while going to school, but how many find positions in a decent symphony orchestra after graduating? Let the deans answer this question.

The inadequacy of music schools is "strike two" against the young musician. Perhaps "strike three" could be prevented by advocating more amateur and fewer professional musicians. This will be the inevitable result anyway. But wouldn't it be better to decide on this before wasting precious years and exorbitant sums of money in preparing for a profession which offers so few positions?

And so with good reason the morale of the music student is low. The future is uncertain and insecure for those already in the profession. With two strikes against him he practises his usual number of hours a day, feeling that there is always room for one more and hoping that someday he will get a "break." Speed the day when the musician can look to the future instead of at it.

THOMPSON

(Continued from page 14)

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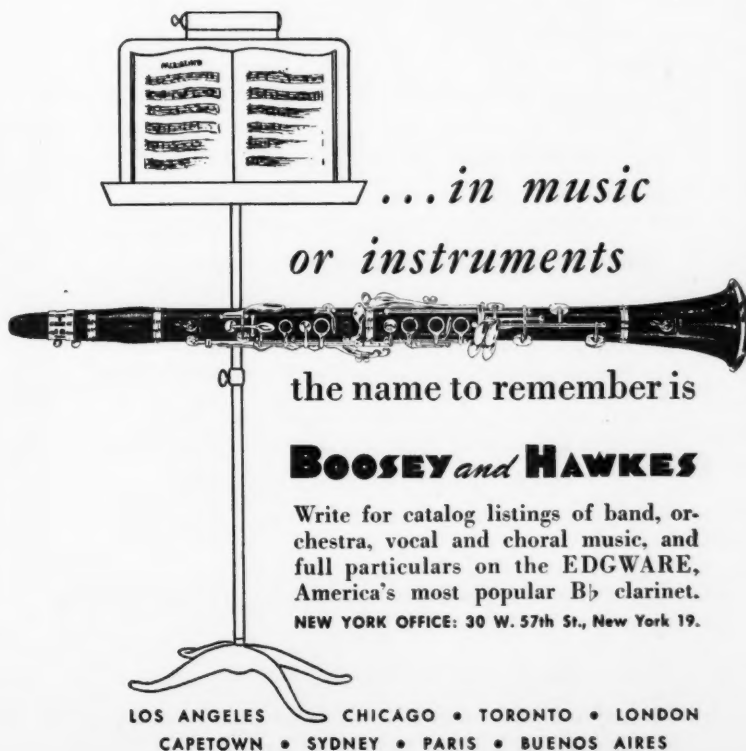
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ways bring the desired results. The technical and engineering problems involved in orchestra broadcasts are great. Very few radio stations in the smaller cities possess acoustically treated studios sufficiently large to accommodate a symphony. Furthermore, local station engineers may have had no opportunity to study good orchestra pickup techniques. Satisfactory microphones are expensive and the station may not be able to afford them.

As everyone knows, radio is a

merciless taskmaster that magnifies all flaws in the orchestra's performance. Accurate timing of the performances, which is a must in radio, is very difficult for even the most experienced conductors and may prove well-nigh impossible for the young conductor just learning his business. The end result is that the quality of the orchestra's performance, as heard over the radio, may be very disappointing to everyone. It can result in shrinking the concert audience rather than increasing it.

Therefore, all of these aspects of broadcasting should be studied very carefully before an eager and enthusiastic orchestra is plunged into the air waves.

Rehearsal Broadcasts

Several professional orchestras have used rehearsal broadcasts as a successful means of taking the listener behind the scenes and showing what orchestras and concerts are made of. If well done, rehearsal broadcasts can result in fine publicity and wide music education and appreciation, but they must be rehearsal broadcasts, not quasi-prepared concert broadcasts. One conductor recommends that they be given without either the conductor or the orchestra knowing definitely when they are on or off the air. In this way the broadcast will really carry the full flavor of a rehearsal, with its true informality, complete with the inevitable starts, stops, explanations, and so forth. Radio stations hesitate to risk such a plan, for they have learned through experience that occasionally a symphony rehearsal has excellent spontaneity, but unfortunately not the kind which can be broadcast.

One community orchestra experimented with an interesting format in which the orchestra manager and the radio announcer gave a sort of running commentary, similar to an on-the-spot newscast, of what was going on during the rehearsal. Two microphones were used, one for the conductor and orchestra and one at the back of the room for the "commentators." A radio staff member was selected because he knew nothing about symphony orchestras. As he listened and watched the rehearsal, he asked questions about the music, the conductor's remarks, the players, the instruments, and so on. The orchestra manager answered the questions. All of their remarks were *ad lib*, and whenever they talked, their conversation carried over the music. The program was a fairly exciting affair.

Audience reactions to rehearsal broadcasts seem sharply divided. Apparently people either thoroughly enjoy them or are completely bored, and there is no pat explanation as to who will have which reaction. Music lovers and students of music vary as much in their reactions as



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do the uninitiated. But that is to be expected, for some folks like to see a circus set up shop, while others prefer to see it only in its finished stage, with all of the attendant glitter and glamor. As an occasional publicity stunt, rehearsal broadcasts have value. Whether or not a nonprofessional orchestra can successfully carry on a series of such broadcasts is debatable.

Disc jockey programs

Programs of recordings of symphonic music are widely used to promote symphony orchestras. These programs have all kinds of twists and angles—music quiz programs, music discussion and analysis programs, music appreciation programs, interview programs, previews of the music to be heard on coming concerts—and all can have value. They must have a proper balance between entertainment and instruction, and there must be good advance planning and thorough preparation for each program. Below is an outline of a portion of twenty-two weekly programs presented by the Charleston, West Virginia, Symphony and its conductor, Antonio Modarelli. The program, titled "Meet Modarelli," was designed to arouse interest in the music to be played on coming concerts.

PROGRAM I.

DISCUSSION: Overtures and interlude music, such as intermezzos and preludes—their purpose and use in operas and suites.

ILLUSTRATIVE RECORDINGS: Beethoven, *Egmont Overture*.

Wagner, Prelude to third act of *Lohengrin*.

GUESTS: Two symphony audience members.

PROGRAM II.

DISCUSSION: What should you listen for in a symphony? What is the construction of a symphony?

ILLUSTRATIVE RECORDINGS: Haydn, London Symphony, first movement.

GUESTS: Two persons who had never attended any symphony concert because they "didn't understand long-haired music."

PROGRAM III.

DISCUSSION: The bassoon and its use in symphonic literature.

ILLUSTRATIVE RECORDING: Dukas, *The Sorcerer's Apprentice*.

GUEST: First bassonist of the orchestra, who played famous bassoon passages from several orchestral works.

PROGRAM IV.

DISCUSSION: Nationalism in symphonic music.

ILLUSTRATIVE RECORDING: Enesco, *Roumanian Rhapsody*.

GUESTS: Two adult advanced music students.

PROGRAM V.

DISCUSSION: Tchaikovsky and his works.

ILLUSTRATIVE RECORDING: Tchaikovsky, *Romeo and Juliet Overture*.

GUEST: A Tchaikovsky "fan" from the symphony audience.

PROGRAM VI.

DISCUSSION: Opera, and von Weber's place as the champion of the German school in the development of opera. Story of *der Freischutz*.

ILLUSTRATIVE RECORDING: von Weber, *Overture to der Freischutz*.

GUESTS: Two opera "fans" from the symphony audience.

PROGRAM VII.

DISCUSSION: Discussion of symphonic dances and rhythms and modern dance rhythms.

ILLUSTRATIVE RECORDING: Brahms Dances, Nos. 18, 19, 20, 21.

GUEST: A "beboop" fan who, before hearing the program, scorned symphonic music.

PROGRAM VIII.

DISCUSSION: The viola—similarity to and differences from the violin. Same pas-

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sages demonstrated on both instruments.
ILLUSTRATIVE RECORDING: Handel, Viola Concerto.

GUEST: Principal of the orchestra's viola section, who appeared as viola soloist with the orchestra.

Guest interview programs are a double hazard and require an especially adept person to keep a radio program going smoothly. If unaccustomed to radio appearances, the most intrepid men and women succumb to sudden mike fright to such an extent that they even forget their own names. If the program falls flat

on its face as the result of terrified guests, both the station and the orchestra reap the most damning of results—people give the dial a flick and listeners are lost, not only for that particular program but also for succeeding ones.

If a series of programs is undertaken, fairly complete plans should be worked out for the full series well in advance. What may look like a wealth of material for programs for thirteen weeks (the usual "run" of a series) can suddenly shrink to

desperate repetition. That is especially true of interview programs relating to the orchestra, for people have a strange tendency to think alike and ask the same questions. About the time a third or fourth guest asks in an eager voice, "Just how did our orchestra happen to start in the first place?", the king pin of the program and the radio program director inwardly groan, and the listeners turn their little plastic knobs elsewhere.

However, through careful advance planning, good screening of material and questions, sound selection of program participants, and careful attention to variety, excellent series of radio programs can be developed by most symphony organizations—programs which will extend widely the orchestra's following in the community, and which the radio station will be proud to broadcast. So much for radio!

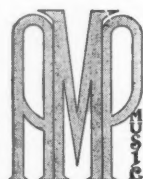
Symphony Speakers' Bureau

Practically all orchestras which put on large-scale ticket sale campaigns arrange to have speakers appear before civic club and social organizations during the campaign period. This is fine as far as it goes, but it doesn't go far enough. A symphony must keep at its long-range promotion work constantly, and there should be symphony talks of general informational nature going on throughout the year.

Several women's committees have established speaker's bureaus, selecting good public speakers from the orchestra personnel, from women's committee members, executive board members, and persons in the community who are sufficiently interested in music and orchestra to bone up on it, each developing his or her own specialty.

For instance, orchestra players work out talks relating specifically to their own instruments and the workings of their section within the orchestra. A minister board member may develop a talk on the relationship between religion and symphony music. A businessman may prepare a talk on the finances of the symphony and the evaluation which progressive business firms place on a symphony orchestra in the community.

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offered to club and organization program chairmen, who are always frantic for ideas and speakers. Many of them will leap at the chance to have the programs for their groups. In this way, an orchestra can make dozens of fine contacts during a year with members of professional clubs, civic luncheon clubs, school assemblies, church groups, women's clubs, and countless other organizations whose attention will be focused on the symphony for at least one afternoon or evening.

It will probably be impossible for the speaker to come away from such a meeting and report that the talk resulted in the sale of a specific number of symphony tickets, or the collection of a specific amount in contributions. But rest assured, ultimately such a far-reaching project will mean increased understanding of and interest in the orchestra, and thus, eventual increased support for it. That is sound, long-range promotion and publicity.

Symphony Study Groups

The organization of neighborhood symphony study groups was touched on earlier in this series in an article relating to women's committees. Through this plan, small informal groups are organized for the purpose of studying the concert music and the orchestra. Again, talks by various people concerning the music and composers can be offered by the symphony organization; recordings can be used, and fun and enjoyment can be had. Such a program results in bringing audience members into much closer participation with the symphony, and *participating audience members* are a priceless possession for any orchestra. They are transformed from passive, potential fault-finding listeners, into ardent missionaries for the symphony cause.

Recently this study group plan was started by the Charleston Symphony Women's Committee, and is meeting with good success. The plan was originated by the organization of one group. All women ticketholders were invited to attend the first meeting and a tea. About seventy-five attended. The idea caught on, and before the next concert three groups in three different neighborhoods held preconcert sessions. Men became interested in the plan, and by

the third concert, additional groups had started and some of the meetings were being held in the evenings so that both men and women could attend.

A member of the Women's Committee who lived in a suburb then invited about twenty of her friends and acquaintances to an informal evening gathering in her home for the express purpose of discussing the Cesar Franck D Minor Symphony, which was the major work for the coming concert.

The orchestra's English horn soloist—a public school music major and instructor—presented the program for the group. He discussed the music, playing the themes on his English horn and oboe, explaining the relationship of the two instruments, etc., giving freely of his own enthusiasm and love of the music. The following spontaneous letter reflects the reactions of the people who attended the meeting and shows how much more the symphony concerts can mean to audience members if a little

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preparatory work is done before the concert.

My husband and I were so pleased to have the chance to learn about the Cesar Franck D Minor Symphony. Several of us who attended our little neighborhood group meeting decided to go to the concert together, and we found ourselves watching for the English horn player to come on the stage and then eagerly listening for his solo passages. For the first time at a symphony concert, I was able to follow a certain melody and recognize it each time it occurred in the symphony, and that made the whole composition mean lots more to me.

Symphony Promotion in the Public Schools

Close cooperation between the symphony and the public schools can result in the most solid and valuable orchestra promotion possible. In those instances in which the conductor of a community orchestra can plan his programs well in advance of the concerts, a well rounded school music appreciation program dovetailing with the orchestra's work can be developed.

Some school systems provide recordings of music to be studied. Other schools work through radio setups for the study of special subjects such as music. Some orchestras provide the school system with advance program notes for all the music to be played by the orchestra throughout the year. With such materials as these at their disposal, teachers of thousands of school children will interest their students in the music and work of the symphony—and so transfer these youngsters into audience members, thereby insuring the permanence of a community symphony.

All of these promotion ventures take time, untold effort, and demand capable people to handle them. But a successful symphony orchestra requires exactly those things, year after year. It must be remembered that a symphony orchestra is an institution. It can't be purchased or built overnight. Every phase of it must be carefully nurtured and developed—and that includes the audience and the supporting public just as much as it refers to the actual playing unit. That is why good promotion and effective publicity are *musts* in the lives of symphony organizations.

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BLIND

(Continued from page 10)

gate, and both of their names appear in the Rolls of Assessments for Subsides in 1598 and 1600.

*Romeo and Juliet*¹ is the drama toward which musicians have instinctively turned to display their musical art. Seventeen operas have been made of this play. Gounod's "sugar plum," skillfully manufactured out of this subject, is the most popular of them all, and will probably continue so long as an attractive soprano and a romantic tenor can be found as lovers. Performances of this opera in Paris alone numbered in the hundreds, and its popularity is by no means confined to France.

Berlioz may be ranked as the best French composer utilizing Shakespearean motifs in music. His *Romeo*

¹ The Germans have been especially attracted to this drama. Schlegel, Goethe, Wieland, Gervinus, Mommsen, Bodenstedt, Tieck, and others have given a Shakespearean literature to Germany almost as voluminous as the English.

and Juliet "symphony," which is not a symphony at all but rather a free cantata with much orchestral interluding, is considered the best musical outcome of the Shakespearean subject up to the present time. The Ball at the Capulets, the Picture of Queen Mab, Romeo brooding in the Garden, and the Balcony Scene are colorful illustrations of the transmutation of our greatest poet into tone pictures. Berlioz' wife (Harriet Smithson, famous Irish actress) was a lover of Shakespeare's plays. Berlioz' fiery passion for her led him to Shakespeare, and Shakespeare led him to some of his greatest music.

Poetry Becomes Music

It may be regarded as axiomatic that great poets, whether musical themselves or not, always lead to great music. If a poet who is dear to the people, arises in any age or nation, a tone poet will follow to set his words to music, thus bringing the words still closer to the human heart. In the case of Shakespeare the influence was more far-reaching; his perspicacity has influenced composers of three centuries and all of the civilized countries of the world. Heine found his fullest glory in the works of Robert Schumann and Robert Franz. Goethe and Shakespeare led to Franz Schubert. There is a familiar story of how Schubert, stopping at a coffee house in Vienna, spied Tieze, his friend, sitting at a table in the garden reading a volume of Shakespeare's poetry. Schubert picked up the book and his eyes alighted on "Hark! Hark! the Lark." Tremendously impressed by the poem, he ejaculated: "What a pity I have no music paper! I have just the melody for this poem!" Doppler, his intimate friend, came to the rescue. He drew a staff on the back of the bill of fare and presented it to Schubert. To be sure the lively conversation and the hurly-burly of the open air restaurant continued, but the humdrum noise didn't distract Schubert with his swift notation. "Hark! Hark! the Lark" took wings in the form of a most beautiful song:

Hark! hark! the lark at heaven's gate sings,
And Phoebus 'gins, arise
His steeds to water at those springs
On chalic'd flowers that lies;
And winking Mary-buds begin

To ope their golden eyes;
With everything that pretty is,
My lady sweet arise
Arise, arise!⁵

After Iachimo,⁶ by night, has stolen the valuable bracelet, this charming song is used ambiguously not only to disclose the time of day but also to dispel the previous mood of

⁵ Another Shakespearean poem was made famous by the immortal tune which Schubert prefixed to it: "Who is Sylvia?" *Two Gentlemen of Verona*, Act IV, Sc. 2.

⁶ *Cymbeline*, Act II, Sc. 3.

heavy gloom. To be sure the immortal poet inspired the music, and the spirit of poetry transmutes itself into music. Wagner said, "Music is the handmaid of poetry, and in the wedding of the two arts, poetry is the man, music the woman, poetry leads and music follows."

Shakespeare's musical perspective was pure. He loved music and valued it highly. To him music was a synonym for sweetness.

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 4. Music is a refining and civilizing force ordained to refresh the mind of man after his studies or his usual pain.
 5. Ophelia sucked "the honey of Hamlet's music vows."
 6. Nought so stockish hard and full of rage,
But music for the time doth change his nature,
The man that hath no music in himself,

Nor is not moved with concord of sweet sounds.
Is fit for treasons, stratagems and spoils,
The motions of his spirits are dull as night,
And his affections dark as Erebus.

7. Most heavenly music; It nips me unto list'ning and thick slumber
Hangs on my eyelids; lets me rest
8. How sweet the moonlight sleeps upon the bank!
Here will we sit and let the sounds of music
Creep in our ears, soft stillness, and the night,
Become the touches of sweet harmony.

9. If music be the food of love, play on,
Give me excess of it; that, surfeiting,
The appetite may sicken, and so die.

Shakespeare, the noblest dramatic poet the world has ever produced, displays his superiority in his musical similes and metaphors:

1. Thy tongue makes Welsh as sweet as ditties highly penned,
Sung by a fair queen in a summer's bower,
With ravishing division⁷ to her lute."⁸
2. Shall we rouse the night owl in a "catch" that will draw three souls out of one weaver?"
3. That strain again—it had a dying fall:
O, it came o'er my ear like the sweet sound
That breathes upon a bank of violets,
Stealing and giving odour.
4. Once I sat upon a promontory,
And heard a mermaid, on a dolphin's back,
Uttering such a dulcet and harmonious breath,
That the rude sea grew civil at her song;
And certain stars shot madly from their spheres,
To hear the sea-maid's music.

Shakespeare's dramatic gifts and musical gifts went hand in hand. In several instances music is used as a means to an end in getting characters on and off¹⁰ the stage gracefully and plausibly. Music is also employed to create atmosphere, emotional appeal, and to conjure up imaginary stage settings. The songs are invariably appropriate to the dramatic action and some of the dramas contain no less than six songs.¹¹

As a general rule, the actors in the early dramas were not expected to sing.¹² Many of the Shakespearean characters, however, were singers and a dozen can be named without stopping to think: Desdemona, Ophelia, Ariel, Autolycus, Juno, Stephano, Julia, Amiens, Titania, Hymen, Mercutio, Mistress Quickly. In order to increase the hiatus of the love scene

⁷ Division was the breaking of a melody, or its descent into small notes.

⁸ *King Henry IV*, Act I, Sc. 1.

⁹ *Twelfth Night*, Act II, Sc. 3. Sir Toby, Sir Andrew Aguecheek and the clown sing, "Hold Thy Peace." Sir Toby names catch after catch, but he sings only one complete catch.

¹⁰ The Clown. (*Twelfth Night*, Act IV, Sc. 2), singing as he makes his departure, maintains the note of comedy with Malvolio to the very end of the scene.

¹¹ *As You Like It*; *Twelfth Night*.

¹² Occasionally, in the comedies, professional singers were introduced without any reference whatsoever to the play.

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between Touchstone and Audrey, Shakespeare introduces two pages with beautiful voices:¹³

Touchstone: Tomorrow is the joyful day,
Audrey; tomorrow will we be married.

Audrey: I do desire it with all my heart,
and hope it is no dishonest desire to
desire to be a woman of the world. Here
comes two of the banished duke's pages.

First Page: Well met, honest gentleman.

Touchstone: By my troth, well met: Come,
sit, sit, and a song.

Second Page: We are for you: sit i' the
middle.¹⁴

First Page: Shall we clap into 't roundly,
without hawking, or saying we are
hoarse; which are the only prologues to
a bad voice?

The pages sing:

It was a lover and his lass—
With a hey, and a ho, and a hey
nonino—
That o'er the green cornfield did pass.
In the springtime, the only pretty
ring-time,
When birds do sing, hey ding a ding,
ding;
Sweet lovers love the spring.

The carol they begin that hour—
With a hey, and a ho, and a hey
nonino—
How that a life was but a flower
In the springtime the only pretty ring-
time,
When birds do sing, hey ding a ding,
ding;
Sweet lovers love the spring.

And therefore take the present time—
With a hey, and a ho, and a hey
nonino—
For love is crowned with the prime
In the springtime the only pretty ring-
time,
When birds do sing hey ding a ding,
ding;
Sweet lovers love the spring.¹⁵

Shakespearean aristocracy went to the theatre not only to witness a good drama but also to hear the latest music. So, the theatre allied itself with popular taste and provided music for its patrons. Audiences expected it. They demanded it. They were critical of it. Shakespeare was aware of this, and so introduced music as realistically as possible into scenes: (A) Comic characters sang ballads, sometimes sentimental songs and occasionally love songs; (B) fairies and witches sang their own char-

¹³ This is the only place in this play where these characters appear. *As You Like It*, Act V, Sc. 3.

¹⁴ The allusion here is to the old English rhyme: "Hey-diddle-diddle, the fool in the middle."

¹⁵ *As You Like It*, Act V, Sc. 3.

acteristic songs; (C) apprentices, soldiers, beggars, servants and the like invariably sang humorous songs and "catches"; (D) serenaders sang love songs; the "singing boys"¹⁶ sang art songs and more polished songs; Music came on with the army. The shrill cry of the trumpet and the roll of drums made six "supers" appear a mighty host. It gave realism to the action because it was always a copy

¹⁶ The "singing boys" were not only well trained to sing but to act as well.

of the way music was employed in everyday life:

Autolycus, the rogue, sings rapturously:

When daffodils begin to peer,
With heigh! the doxy over the dale,
Why then comes in the sweet o' the
year;
For the red blood reigns in the winter's
pale.
The white sheet bleaching on the
hedge,
With, hey! the sweet birds, O how they
sing!
Doth set my pugging tooth on edge;
For a quart of ale is a dish for a king.

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The lark, that tirra, lira chants,
With hey! with hey! the thrush and
the jay;

Are summer's songs for me and my
aunts,
While we lie tumbling in the hay.

But shall I go mourn for that, my
dear?

The pale moon shines by night:
And when I wander here and there,
I then do most go right.

If tinkers may have leave to live,
And bear the sow-skin budget;
Then my account I will may give,
And in the stocks avouch it.

(A) Sir Toby requests a love song
and the Clown sings expressively:

O Mistress Mine, where are you
roaming?
O stay and hear; your true love's
coming,

That can sing both high and low.
Trip no further, pretty sweeting;
Journey's end in lovers' meeting,
Every wise man's son doth know.

What is love? 'tis not hereafter;
Present mirth hath present laughter;
What's to come, is still unsure:
In delay there lies no plenty;

Then come kiss me, sweet and twenty,
Youth's a stuff will not endure."

(B) Ariel, the invisible phantom
sprite, sings as he helps to attire
Prospero:

Where the bee sucks, there suck I;
In a cowslip's bell I lie:
There I couch when owls do cry.
On the bat's back I do fly,
After summer merrily.

Merrily, merrily, shall I live now
Under the blossom that hangs on the
bough,

(B) Titania, Queen of the Fairies,
had as her bed a fairy bower on a
bank, where grew wild thyme, cow-
slips, sweet violets under canopy of
woodbine, musk-roses, and eglantine.
Here Titania always slept some part
of the night under a coverlet of an
enameled skin of a snake, which
though a small mantle, was wide
enough to wrap a fairy in. Puck
finds Titania giving orders to her
fairies as to how they were to em-
ploy themselves while she slept.
"Some of you," said her majesty,
"must kill cankers in the musk-rose
buds, and some wage wars with the
bats for their leathern wings, to
make my small elves coats; some of
you keep watch that the clamorous
owl, that nightly hoots, comes not
near me; but first, sing me to sleep."

The fairies sing:

You spotted snakes, with double
tongue,
Thorny hedgehogs be not seen,
Newts, and blindworms, do no wrong;
Come not near our Fairy Queen.

Philomele with melody,
Sing in our sweet lullaby,
Lulla, lulla, lullaby; lulla, lulla, lul-
laby:

Never harm
Nor spell nor charm,
Come our lovely lady nigh.
So good night, with lullaby.

Weaving spiders, come not here;
Hence, you long-legg'd spinners, hence!
Beetles black approach not near;
Worm nor snail, do no offense;

(C) Don Pedro and Benedick in
a punning, humorous manner final-
ly inveigle Balthazar, the servant to
Don Pedro, into singing:

Sigh no more, ladies, sigh no more,
Men were deceivers ever;
One foot in sea, and one on shore;
To one thing constant never:
Then sigh not so,
But let them go,
And be you blithe and bonny:
Converting all your sounds of woe
Into, Hey nonny, nonny.

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Sing no more ditties, sing no more
Of dumps so dull and heavy;
The fraud of men was ever so,
Since summer first was leavy.
Then sigh not so
But let them go,
And be you blithe and bonny:
Converting all your sounds of woe
Into, Hey nonny, nonny

(C) The clown¹⁷ digs and sings:

In youth when I did love, did love,
Methought it was very sweet,
To contract, O, the time for my
behove,
O, methought, there was nothing meet.

Hamlet is terribly annoyed by the clown's singing and he says to Horatio: "Has this fellow no feeling of his business? He sings at grave making."

The clown continues:

But age, with his stealing steps,
Hath claw'd me in his clutch,
And hath shipped me into the land,
As if I had never been such.

The clown throws up a skull which Hamlet scrutinizes. The clown continues to sing:

A pick-axe, and a spade, a spade,
For—and a shrouding sheet:
O, pit of clay for to be made
For such a guest is meet.

(D) Julia,¹⁸ in male attire, sings this charming love song beneath Silvia's window as she hears the voice of her lover, Proteus, joining:

Who is Silvia? What is she,
That all our swains commend her?
Holy fair, and wise is she;
The heavens such grace did lend her,
That she might admired be.
Is she kind as she is fair?
For beauty lives with kindness.
Love doth to her eyes repair,
To help him of his blindness,
And being helped, inhabits there.

Then to Silvia let us sing,
That Silvia is excelling;
She excells each mortal thing
Upon the dull earth swelling,
To her let us garland bring.

(E) Mariana¹⁹ is betrothed to Angelo, an officer, who is renowned for his rigid justice. She is discovered sitting in a room at the moated grange. A choir boy sings this immortal love song:

Take, oh take those lips away,
That so sweetly were forsworn;
And those eyes, the break of day,
Lights that do mislead and the morn:

¹⁷ *Hamlet*, Act V, Sc. 1.

¹⁸ *The Two Gentleman of Verona*, Act IV, Sc. 2.

¹⁹ *Measure for Measure*, Act IV., Sc. 1.

But my kisses bring again, bring again,
Seals of love but seal'd in vain, seal'd
in vain.

(F) Alarums, rolls of drums, especially in the historical dramas, are very often "excursions" or simply sallies or skirmishes. Alarums are used very effectively in *Julius Caesar*.²⁰ Lucilius, Titinius, Messala, Brutus, Cassius and their army make a spectacular entrance by the use of the alarum. A low alarum is used as a warning of approaching danger.

²⁰ *Julius Caesar*, Act V., Sc. 1.

The alarum gets louder and louder when the soldiers of both armies appear. The alarum is heard throughout the scene; it is used in the climactic spot when Antony, Octavius, Messala and their army emerge victorious.

Incidental music was introduced in between acts. The musicians sat in a balcony and not in front of the stage as they do today. Stage directions as early as 1562 called for the following instrumentation: violins, cornets, oboes, flutes, and drums;

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sometimes the cithern, pandore and sackbut (trombone) were added. Eight to ten musicians were employed in each important theatre from about 1600 on. Infrequently musicians in the theatre orchestras were required to take small speaking parts in the drama also. In vocal ensembles every part was sung by men and boys. No woman ever appeared on the English stage before the Civil War. Treble parts were always sung by boys with unchanged voices.

Attention Getting

A curious musical conceit of the Elizabethan days was to cut a door in the back of the violone (contrabass) and put a small boy inside the instrument. In the due course of events the contrabass player would play the bass part on his instrument; he would sing the "mean" (melody) and the invisible boy would sing the obligato. This would create quite a furore in the audience.

Sometimes music is used by Shakespeare to increase the emotional tension and to heighten the plot. In a moment of the darkest agony where-

in Desdemona²¹ has a presentiment of coming evil, the soul of this innocent character is poured forth in the simplest and truest song, "O, Willow, Willow." This is one of the most beautiful but saddest ballads known, and intensifies the pathos of this tragic drama.

The poor soul sat sighing by a sycamore tree,
Sing all a green willow
Her hand on her bosom, her head on her knee,
Sing willow, willow, willow:
The fresh streams ran by her, and murmured her moans,
Sing willow, willow, willow:
Her salt tears fell from her, and softened the stones;
Sing willow, willow, willow:
Prythee, hie thee he'll come anon—
Sing all a green willow, must be my garland.

(A) Occasionally music and death are yoked together; (B) more often it is music and moral feeling; (C) less frequently it is music and melancholy; (D) again it may be music and madness (or insanity); or (E) music and love.

(A) Portia²² has locked herself in

²¹ *Othello*, Act IV, Sc. 3.

²² *The Merchant of Venice*, Act III, Sc. 2.

one of the caskets. She speaks:

Let music sound, while he (Bassanio)
doth make his choice;
Then if he loose he makes a swan²³
like end,
Fading in music that the comparison
May stand more proper, my eye shall
be the stream,
And watery death-bed for him. He may
win,
And what is music then?

(B) In the chamber scene of *Romeo and Juliet*,²⁴ Juliet is pleading with her lover to stay, urging that it was the nightingale and not the lark whose notes they heard. She at last yields to their separation with:

It is, it is, hie hence, be gone, away;
It is the lark who sings so out of tune,
Straining harsh discords and unleashing
sharps.

(C) Queen Katherine²⁵ is the wife to Henry VIII and widow of his deceased brother. She finally dies of a broken heart and in the agony of her remorse she says: "Take thy lute, wench, my soul grows sad with troubles; sing and disperse them if thou canst." The maiden sings:

²³ The allusion here is to the opinion that the swan utters a plaintive musical note at the approach of death.

²⁴ *Romeo and Juliet*, Act III, Sc. 5.

²⁵ *Henry VIII*, Act III, Sc. 1.

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Orpheus with his lute made trees,
And the mountain-tops, that freeze,
Bow themselves when he did sing
To his music, plants and flowers,
Ever sprung as sun and showers,
There had made a lasting spring.

(D) Ophelia,²⁶ is a victim of the whirlpool of tragic events which surround her. Ophelia sings:

And will he not come again?
No, no, he is dead,
Go to thy deathbed,
He never will come again.
His beard was as white as snow,
And flaxen was his poll:
He is gone, he is gone,
And we cast away moan
Gramercy on his soul!

(E) Armado²⁷

Sing, boy; my spirit grows heavy in love.

Moth: And that's great marvel loving a light wench.

Armado: I say, sing.

Moth: Forbear, till this company be past.

Armado's declaration of love is derived from the ballad which Moth, "the most acute juvenal" and one of the most thoroughly original Shakespearean creations, sings:

If she be made of white and red,
Her faults will ne'er be known;

²⁶ *Hamlet*, Act IV, Sc. 5.

²⁷ *Love's Labour's Lost*, Act I, Sc. 2.

For blushing cheeks by faults are bred,
And fears by pale white shown:
Then, if she fear, or be to blame,
By this you shall not know;
For still her cheeks possess the same,
Which native she doth owe.

Was Shakespeare's use of music in his dramas an artistic success? Did the Elizabethan and Jacobean drama gain or lose by the addition of music?

The use of music in the Shakespearean plays gave life, variety, and color to the action. Many of the songs have enriched English literature for all times. It was all due to Shakespeare's adroitness in the way he introduced music, as it was not relished in the plays of Fletcher, Beaumont, Jonson, and others. The songs that appear in the romantic tragedies are almost without exception skillfully introduced and they are tremendous in their emotional effect. In his comedies he gave way to popular appeal and damaged his dramas as works of artistic unity to a certain extent by introducing songs at random.

No man of any century ever gave the drama such an impulse for good as did Shakespeare. From a literary standpoint no one can imagine anything so Herculean in stature or so perfect in texture as his dramas. As he grew in soul and intellect he became strong, and strong men make

it possible for others to be strong.

His was a sublime spirit blest with the eternal unities and as his soul gave out its sublime emotions in perpetuity to the world the world became receptive and gloried in his creativeness. Yes, Shakespeare loved his art; he understood it and he most perfectly voiced its beauties to the world.

EFFINGER

(Continued from page 7)

in strings or voices; staccato is only medium sharp; ruggedness is lacking. In short, it is a light choir, not possessing particularly unusual or colorful qualities but making up for these in steady, reliable qualities. The clarinet choir needs help for heavy, more colorful, more percussive, and yet just as reliable qualities. A simple choir of brass is the answer.

Simplicity with the maximum results is the essence of the development here. A homogeneous choir of brass, furnishing color, percussive power, and well-contained fortissimo is needed. Considering the value of mutes, the trumpet-trombone choir is the answer.

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Announcement

Beginning with the next issue, Volume VIII, Number 4, *The Music Journal* will establish a new schedule of publication dates. The magazine will continue to appear six times each year — in January, February, April, September, October, and November.

This change is made because we believe that it will be a more satisfactory schedule for both readers and advertisers. Readers will receive the magazine during the heart of the professional season, when they are most interested in knowing the views and opinions of our authors. Advertisers will have their messages in the hands of their customers at the time when there is greatest interest in purchasing the materials and services advertised.

The Music Journal

on musical potential? In open four-voice harmony it is tried and true; chorales by such a choir have a strong singing quality which is famous. In closed harmony of five, six, eight voices we have sounds of richness, brilliance, sonority, thrilling power, and percussive quality which are unequalled. In either closed or open harmony the use of mutes gives wide variety in dynamics and tone color. (In this connection, at least a half dozen of the best mutes developed in recent years should be standard equipment for concert band trumpeters and trombonists.)

We can go on with the well-known capabilities of this choir, noting the fact that it is standard in the symphony and in the radio and dance orchestras. It is already clear that the major inadequacies of the clarinet choir are offset by this brass choir.

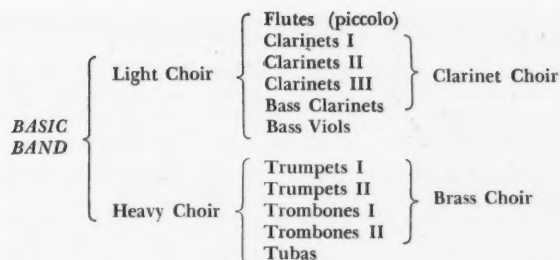
By providing this combined choir with the extremes of range as simply as possible, we have what might be called a *basic band*—an ensemble simple in make-up, available, practical, versatile, and capable of serving as an independent medium for any kind of essential musical treatment found in the literature of Western music.

The flute and piccolo have no competitors for the top range. In the basic band a single flute part with enough players to match the weight of parts in the clarinet choir is sufficient. The piccolo is in parenthesis, and both instruments serve the heavy as well as the light choirs for the high range.

The most practical low instruments are tuba for the heavy choir and bass viol for the light. The fact of heterogeneity with the choirs concerned is not disturbing, since the function served is accomplished so long as the quality of homogeneity exists in the four voices of the choir itself. Time will tell whether the contra-bass clarinet, contra-bass trombone, or any other instrument will do the job better.

Generating from the clarinet choir is the basic band.

The most important fact about this ensemble of eleven parts is its broad musical potential. There is not an essential musical treatment, excluding, of course, music that depends for its existence on being played by particular instruments, which cannot be well transmitted in



a direct, clear way by using the resources of this group. It compares with other known independent mediums of essentially simple, homogeneous nature. It is, then, qualified to be the basis around which larger band combinations may be built, just as the chamber orchestra, classic, medium, or large orchestra is built around the string choir.

It is important to note that the list includes nothing new, yet with slight change in concept of and emphasis on already existing parts, new doors are opened and a new scoring philosophy is established on sound musical principles.

It should be noted that the players of instruments in the basic band are most readily available. An interesting but not necessarily significant point is that, with the exception of the tuba and of course the "bull fiddle," all the instruments in the basic band are cylindrical bore instruments.

Carrying on the process of developing the full instrumentation from the basic band, we find numerous problems dissolving into thin air. From the point of establishment of the basic band we can now add other choirs and sections of the conical bore instruments as *color* choirs.

Both the French horn section and baritone section possess qualities which contribute in many functions throughout the band, having excellent blending and welding powers, as well as extreme beauty in solo. These instruments should be represented by several players per part, with divisi available as in the basic band. Two parts for horns and one for baritone will serve most musical situations.

The double reed choir and the saxophone choir should be treated as color choirs. The real value and independence of these two choirs increase greatly with the establishment of the bass clarinet section. The bas-

soon, tenor sax, and baritone sax, as well as baritone horn, are relieved of the menial task of making up for this hole as it now exists, and the gain in their more advantageous, dignified, and effective use is the automatic result.

The double reed choir can be as it generally is now: Oboe I, Oboe II or English horn, Bassoon I, and Bassoon II. The sax choir as a color group takes on its proper value and significance. It no longer has to do only helping jobs for French horn, bass clarinet, bassoon, third clarinet, baritone horn, second oboe, etc. It can stand as a section of great beauty in itself. The present set-up of two altos, tenor, and baritone is fine for a four-voice choir. A five-voice choir with two tenors or with bass sax, along with several other combinations is available as required.

In both the double reed and sax choirs it is my opinion that one player per part is best, being more in keeping with the color usage for which these instruments are so effective and valuable. Rarely should more than two players per part be used, with the possible exception of situations where an educational or similar purpose is served.

If differentiation between cornet and trumpet is desired by the composer or arranger, a choir of cornets and baritones, even including flugelhorns, may be utilized. As a matter of fact, from here on any additions whatever to the score are possible as long as the combination called for in that score is the instrumentation that is published and used in performance.

With the usual percussion and the increase of the flute section to two parts plus piccolo we arrive at a new concept of the band instrumentation which, with the exception of the clarinet choir change, is very close to the band as it exists generally today.

Differences between this list and some of the better scores for band I have seen are not great. Yet the concept of the clarinet choir seems to bring order out of the whole in greater degree than ever before in my experience. Other set-ups have ranged from mildly chaotic to impossible.

for single or combined use, yet allowing as many "cross choir line" usages as permutations and combinations permit. Whatever the selection of instruments, under no circumstances should we ever again have to put up with the abomination of cross-cueing.

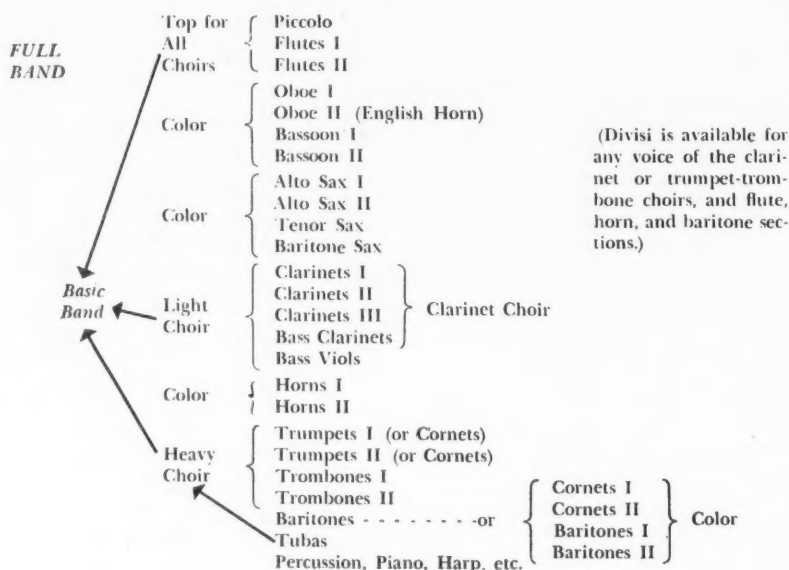
will not be disturbed. The published bass clarinet part can then be either transposed at sight, written out by a member of the organization, or, as a courtesy, the publisher might furnish at cost and on request, transposed substitute parts which are photostated, blueprinted, or otherwise reproduced from manuscript. These should *not* be published, for to do so draws back into the picture one of the problems we are trying to solve.

In our experiments on this idea at the University of Colorado we have found that existing scores are often enriched by the strong bass clarinet section, and many now unnecessary doublings are easily eliminated with effective results. The hitherto almost completely ignored bass clarinet players respond enthusiastically to the new situation and responsibilities. The alto clarinet players, who are put over on bass clarinet, seem delighted, and needless to say the alto clarinet part is not missed by anyone, not even by them.

In scoring for band, students find problem after problem disappearing in the new set-up. I should add that at Colorado now the trumpet *vs.* cornet argument is still in the air, but we are working on it! Meanwhile the basic and important change has been made and the results are beginning to show.

So is the substance of my proposition. Certainly all who are concerned with the future of the concert band want to see its literature broadened, its speech made more articulate. We all want it to be a greater instrument, bringing a higher and higher level of music to the most discerning audiences and to the hundreds of thousands of listeners in places where the symphony cannot exist but where the concert band can.

It is my hope that this discussion indicates definite steps. I have tried not to be arbitrary in detail or in principle. The proposal is not one of revolution, but of refinement, clarification, simplification, adjustment between functional and practical considerations. Nothing good is lost; there is only gain. Opposition, obstacles, criticism, ideas, and suggestions are earnestly invited in the hope of bringing about as soon as possible the growth of the American concert band to the stature which we who love the band want it to reach.



In this list, to me, the functions and interrelationships of the individual instruments, the choirs, the sections, the woods, the brasses, all have definition and clarity. I am able to see how to compose for band, and to score, without makeshifting, cross-cueing, unnecessary doubling and safety devices, music which heretofore was not satisfactory. In short, I now know what the band *is*, and as a result I now know what it can do. Furthermore, I know it can do much more than it has; as much now as I have for years believed it could. And what's more, this is possible without destroying all the great work the concert band has accomplished thus far, all the best which is now in its literature!

Above is a suggested score arrangement and concept of full band. The arranger or composer would of course have available such combinations from the list as suit his needs; for instance, clarinet choir alone or with a solo instrument, basic band plus two horns and two oboes, and so on. Complete choirs are available

There is a matter of unfinished business, the practical problem of the bass clarinet change. The problem is not one of players; the time required to make a bass clarinet player out of a well-chosen clarinetist is no greater than the time required to mold a smooth-working, well-balanced bass clarinet section or a clarinet choir. The only problem is one of instruments. This requires time, money, and argument with the controller of the budget, but this is the kind of obstacle the band director is used to overcoming.

Suppose this season the band director encounters a new publication which calls for a functioning clarinet choir. My suggestion is to place all available bass clarinets with the clarinet section in any manner which suits the director, and to bolster to the point he feels necessary for proper balance this bass clarinet section with baritone sax, bassoon, or cello. These players should be extra, so that if the score calls for sax or double-reed choir, those elements

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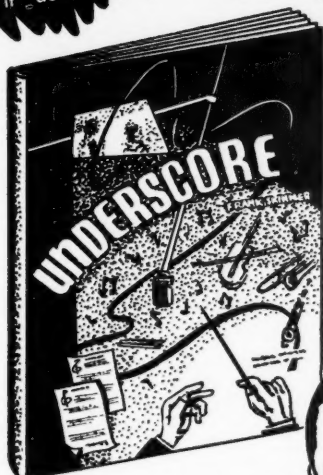
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